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Sunset, Jackson Hole, Wyoming, Reproduced from Series of Stills Presented by Daniel B. Clark, A.S.C., to Location Library of American Society of Cinematographers, Hollywood.

IN THIS ISSUE:

"Teaching Projection to Theatre Managers"—by John F. Barry; Projection—conducted by Earl J. Denison; Amateur Cinematography; "In Camerafornia"

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Vol. VII OCTOBER, 1926 No. 7

American Cinematographer

FOSTER GOSS, *Editor and General Manager*

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The EDITOR'S LENS • • focused by FOSTER GOSS

Reward *of* Merit

WHILE the supply of cinematographers in Hollywood still exceeds the demand, it is a significant circumstance, as mentioned by Daniel B. Clark, president of the American Society of Cinematographers, in other pages of this issue, that, during the past month, the point was reached where not one of the A.S.C. members who are freelancing was available.

¶ For the pictures that are "bigger and better," A.S.C. members are in demand—all of which shows sound production judgment on the part of studio officials.

New Field *for* Fiction

THE retrospect of another generation may be necessary to accomplish it, but the cinematographer seems destined to become a romantic figure in fiction, either in literature or on the screen itself.

¶ The exploit of Ralph Earle, Pathe News cinematographer, in the recent Florida hurricane, was an Odessey condensed in the characteristically modern short period of time. Once again it showed the cinematographer as the romantic figure that he is.

¶ Overland trail pioneers, railroad builders—yea, even the fireman, postman and policeman—and others who contemporaneously are acknowledged as leading a drab existence have been transformed, by the magic of screen stories, into heroic entities.

¶ Even as Hollywood has taken its own picture many times and looked at it, some day some author is going to write the story of the cinematographer for the screen. It may be a Florida hurricane, a Johnstown flood or a cinematographic dash around the world. The deeds of men like Earle and Herford Tynes Cowling will offer material enough. And there will be an author to write the story—one with a perspective as must be held by a newspaperman like Linton Wells, who himself has just established the record for "going around the world."

Subservient Art?

¶ Whatever may be the excellencies or the crudities of the German-made motion pictures, they at least are centering attention on one long-neglected fact—that the cinema is an art distinct and complete in itself. However inanely simple such a statement may seem to be, it is still true that pictures are largely literature, paintings, etc., as expressed in cinematography. It's been a case of "the play's the thing" rather than "the picture's the thing."

¶ As is well pointed out by John F. Seitz, A. S. C., it is a truism that when a subject finds perfect expression in one art, it does not necessarily follow that such perfection can be duplicated in another. Hence the great themes of literature often "miss" in films.

¶ The German idea, "The Big Parade" treatment, have pointed the way. Simple stories, deliberately told, attain a forcefulness which indicates what is still to come in the cinema art.

Director Advocates Panchromatic Stock

Henry King, Pioneer *in* Use *of* Stock, Urges Wide Application *of* Panchromatic Film

Desirability of panchromatic film for general production usage is stressed by Henry King, who, a pioneer among directors in adopting this form of stock, has just completed the direction of "The Winning of Barbara Worth," on which George Barnes, A.S.C., was chief cinematographer.

As in "The Son of the Shiek," which, the last picture starring Valentino, likewise was photographed by Barnes, the "Barbara Worth" film, which is being produced by Samuel Goldwyn, was shot entirely on panchromatic.

Popular

"Panchromatic," King states in discussing the now popular stock, "is, to describe it in a lay way, a highly sensitive negative which enables the camera to register all colors in their true relationship with black and white. It is more sensitive than the ordinary negative and carries more gradation, permitting all shades between extreme white and black together with almost perfect detail.

Prospects

"I believe that the efforts of leading cinematographers to improve motion photography, as indicated in numerous big productions of 1925, were made possible in no small degree by the use of panchromatic film. I believe also that the higher development in the use of this film, together with the experiments now in progress, will make the 1927 big picture at least twenty per cent better photographically."

Pioneer

Commenting on his early adoption of panchromatic, King said:

"I hardly wish to pose as a Columbus in this matter. It is true, however, that I made the first big picture in which panchromatic was used for the entire production. That was in 1923-24 when we filmed "Romola" in Italy. Up to that time panchromatic had been used for exteriors, but never generally for interiors.

Proof

"While I was making pictures in New York I became associated with Gustave Deitz, who is now in Hollywood and who is an experimentor in panchromatic lines. At that time I was very interested in this type of negative and had used it in various scenes in my productions. Deitz was enthusiastic and told me that a photoplay filmed entirely with panchromatic would be a sensation. We began at that time a series of tests, using negative in all sorts of difficult interior shots and the excellent results obtained proved to us that the new negative could be used successfully under conditions where the common stock of negative had formerly been used exclusively. With Roy Overbaugh, the chief cinematographer, Deitz went with us to Italy where we worked eleven months on 'Romola.' We were surprised at the little light needed, for while it was generally supposed that panchromatic was slower than common stock, it proved a great deal faster.

Peculiar

"I believe," King continued, "that panchromatic has a great future. It is proving an interesting field for experimentation in the use of the effects presented by the Nevada desert while we were making 'Barbara Worth.' The peculiar lighting of the desert presented varied problems, which were solved on 'the field of battle' and which gave us some new views on the use of panchromatic. The results were unusually excellent.

"The popularity of panchromatic is shown by the recent drop in price quotations by the Eastman people. When I first used it for an entire production, it was expensive because it was not in general use. The signs seem to point to its eventual use throughout the industry and this general use will lead to the greater perfection of negative, and, it follows, to more photographically excellent results."

President *of* A. S. C. Operated On *at* Hospital *in* Hollywood

Daniel B. Clark, president of the American Society of Cinematographers and chief cinematographer for Tom Mix, is confined to the Hollywood Hospital, where he underwent a minor operation last month.

This is the first time in more than five years that Clark has been absent from his regular post.

During this period he has photographed Mix in 46 features, for a total of almost five million feet of negative, without missing a day's work.

Rosher Returns *to* Photograph Murnau Feature

¶ A. S. C. Member Comes *from* Germany *where* He Has Been *Under* Contract *to* "Ufa" *for* Past Year.

Charles Rosher, A.S.C., has returned to Hollywood from Berlin, where he has been under contract to "Ufa" for the past year, for the purpose of photographing the first American production of F. W. Murnau, director of "The Last Laugh."

With Fox

Rosher comes back to Hollywood through arrangements effected between Ufa and the William Fox organization, which is producing the Murnau film. The A.S.C. member-ber has already taken up his duties on the feature, for which he is at present on location at Lake Arrowhead

Another Contract

Reports that Rosher had signed a cinematographic contract with British National, who, the producers of "Nell Gwyn," are to release through Famous Players-Lasky, were verified on the return to Southern California of the A.S.C. member. However, the agreement with the English organization does not call for the famous cinematographer's duties to begin until a later date, before which, it is stated, he is to do the photography on the next vehicle for Mary Pickford, for whom he has been chief cinematographer in all of her greatest productions.



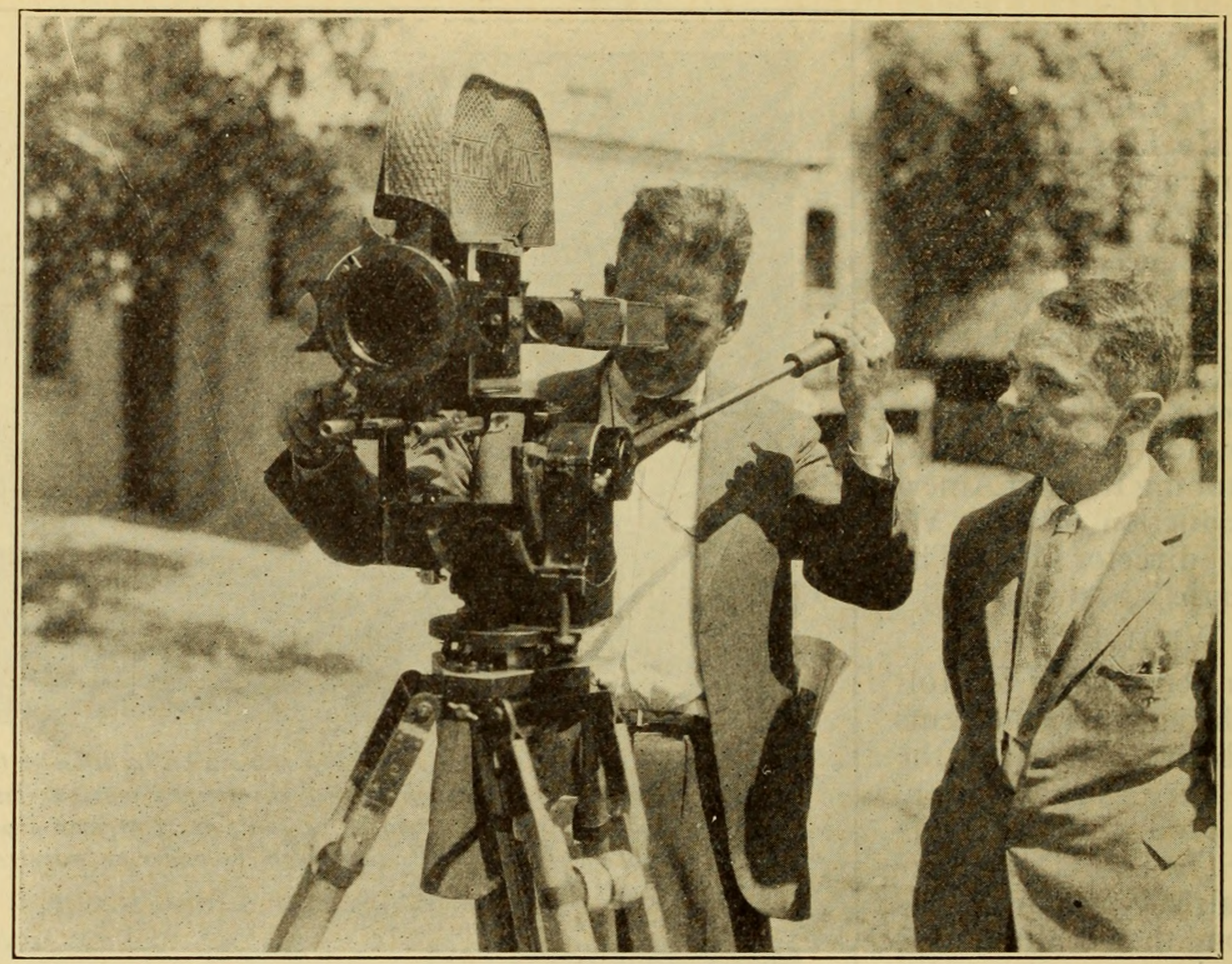
Charles Rosher, A. S. C. (left) at camera on location at Old Heidelberg. The hat which Rosher has donned was purchased for the fabulous sum of seventy-five cents in American money from one of the German Wandervoegel (wandering minstrels) whom he met at Heidelberg.

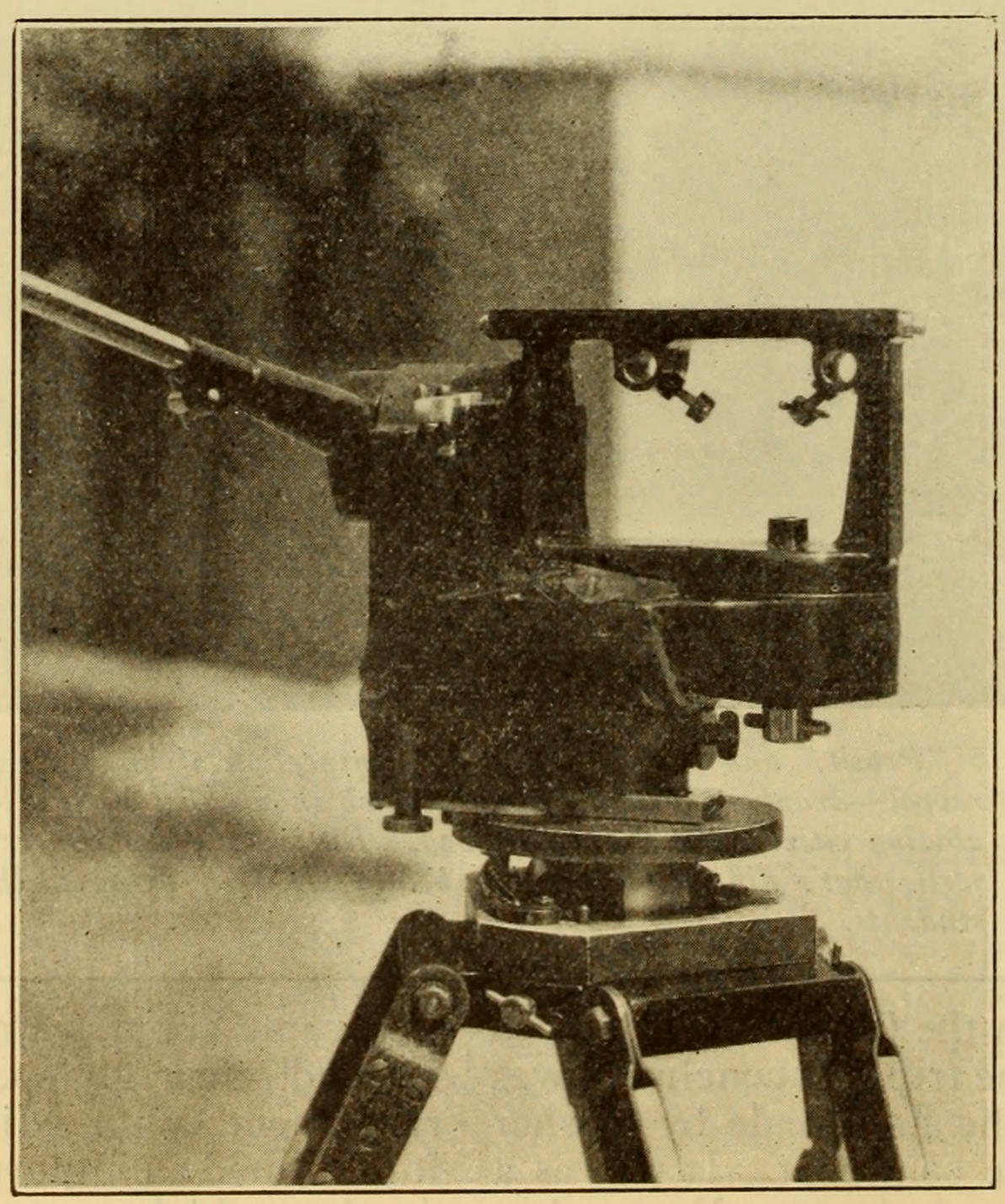


"Prosit," and Rosher—as a close inspection of his glass will reveal—drank in water! All of which shows that he is a law-abiding citizen, even when abroad. But in the "schooners"—well, that's different; they are being skippered by Heidelberg students.

Rosher's stay in Germany was notable. As one of the outstanding members of the cinematographic profession in America, he was accorded signal honors by his fellow workers in the German studios.

The trip just concluded was not the first made by Rosher to the continent. It was as a result of a jaunt to Europe last year that his contract with Ufa came about. Previously he had, through special arrangements with Miss Pickford, filmed an important production which was made by Italian producers in Italy.





NEW TRIPOD HEAD

Top: Dan Clark, A. S. C., inspecting Akeley type of tripod head for Bell & Howell or Mitchell cameras, etc., invented by A. Fried, (right), of the Fox Studios, which control the patents.

Bottom: Shows a close-up of the device.

Cinematographer *Is* Hero *in* Florida Storm

Ralph Earle, *of* Pathe News, Braves Storm *and* Falling Buildings *to* Get Pictures.

By Paul Thompson

(Reprinted by special permission of Motion Picture News)

Using Aeroplane, Automobile *and* Trains, Personally Takes Film North *to* New York.

"Ralph Earle is as anxious to see Mr. Thompson as Mr. Thompson can possibly be to see him." This was the re-assuring telephone message relayed to me in his office by Emanuel Cohen, editor of Pathe News. It was through him I was trying to make an appointment at the hospital with the cameraman who had photographed the Miami disaster and then by train and plane come north to deliver in person his news-reels. This cordiality on the part of the man who had done a really exceptional bit of work to receive me in the guise of an interviewer was flatteringly based on his acquaintanceship with my own many years' work as one of the country's news photographers. His being in the hospital was due to what he had gone through during the period of taking for his company the photographs of the Florida hurricane and its work of devastation, and the mad dash north with the results.

Curiously, my apprenticeship for interviewing plucky Earle was served just prior to the interview by witnessing for review purposes a Pathe comedy. This was based on the idea of a copy boy in a newspaper office with ambitions to become a first-string reporter and the realization of these self-same ambitions. What better way to learn the reportorial art?

"Can't Put Excuses on Screen"

"You can't put excuses on the screen to explain the absence of news-reel pictures; so whatever else you do, keep that camera dry." In that statement made to his garage-employee helper in carrying the tripod and camera to take scenes of the disaster is the summing up of the character of Ralph Earle, Pathe cameraman.

Knowing that he was in Miami, Manager Cohen had no doubts about the quality of the pictures which his organization would get to send out. It was merely a question of what would be the earliest possible moment that they would reach Jersey City for copies to be made to rush to the theatres of the country supplied by his company. With the destruction of the Sikorsky plane which Fonck was to drive to Paris in the first non-stop flight, a news story which was carefully and painstakingly to be covered by Pathe, the news-reel department on Forty-fifth Street had cause enough for worry without devoting too much thought to Florida and Earle.

The faith was justified. The pictures came through hugged more or less closely to the chest of the man who had taken them, even though the cameraman's next stop was a private hospital on Fortieth Street. Here he was to have bruises and abrasions cared for, his shoes and stockings cut off and the lower parts of his body bathed and tenderly swathed in bandages. Complete rest and sufficient and the right kind of food were also prescribed with a few incidental shots of anti-toxin to make certain there would be no disastrous after effects from his Florida experience. And twenty-four hours after his admission to the hospital the news-reel man was begging the doctor to re-assure the boss that he was sufficiently recovered and healthy to justify his going to Philadelphia on Thursday for the Dempsey-Tunney fight. Granted the boon, he promised to return to the hospital on Friday for a longer stay. Of such stuff are the right sort of news-cameramen made, men with a reportorial sense and a knowledge of how and when to turn the crank and—most important—possessors of that inelegant but eloquent word called "guts."

There was, according to Earle, prescience of the storm that was to come as early as Friday afternoon in Miami. Editors Leyshone and Irwin, of the Daily News, had published in that afternoon's last edition a notice to the effect that they would print extras that night of the progress of the storm when it arrived. It was in their office, where they were lingering long after their paper had gone to press, that Earle got his first advance dope on the coming cyclone or hurricane. The weather report, on the other hand, distinctly said: "Pay no attention to any pessimistic prophecies of a storm; there is nothing to it. It is merely newspaper publicity," but failed to explain just wherein any newspaper could profit by such dire forebodings. Incidentally, the Daily News did get out their extras, even though as late as four P. M. on Sunday the floor of the

(Continued on Page 20)



E. Burton Steene, A. S. C., has been retained to do the Akeley work in a number of forthcoming Paramount features which are now in the course of production at the Famous Players-Lasky West Coast studios. Steene, who has created a sterling reputation as an Akeley camera specialist, made Akeley scenes during the past month on "Hotel Imperial," of which, starring Pola Negri, Maurice Stiller is the director and Bert Glennon, A. S. C., is the chief cinematographer. Steene executed similar work on "Stranded in Paris," for which he went to San Francisco with William Marshall, A. S. C., the chief cinematographer, for location shots. Bebe Daniels is starred and Arthur Rosson is directing.

* * * *

Gaetano Gaudio, A. S. C., has completed the cinematography on "The Blonde Saint," a Sam Rork production, for First National. Lewis Stone and Doris Kenyon are starred. Svend Gade directed.

* * * *

Harry A. Fischbeck, A. S. C., is photographing the concluding scenes in D. W. Griffith's Paramount production, "Sorrows of Satan," on which Fishbeck is chief cinematographer.

* * * *

Harold Wenstrom, A. S. C., is photographing "The Lady in Ermine," the latest Corinne Griffith starring vehicle.

* * * *

Frank B. Good, A. S. C., and Perry Evans, A. S. C., who is associated with Good on the camera work, have been in San Mateo and adjacent California locations during the past month for the photographing of race-track scenes for "Johnny, Get Your Hair Cut," which stars Jackie Coogan.

* * * *

Ira H. Morgan, A. S. C., has completed the filming of "Tell It to the Marines," a Metro-Goldwyn-Mayer production, directed by George Hill.

E. B. Du Par, A. S. C., is engaged with new stages in Warner Brothers' Vitaphone system in New York City where, during the past month, he has photographed Elsie Janis, George Jessel, Al Jolson and Governor Al Smith for the latest presentation which will probably be used in conjunction with the presentation at the Colony of "The Better Ole," on which Du Par was chief cinematographer. Besides New York City, Vitaphone is now being operated in Chicago, St. Louis, Atlantic City and Boston, and it is said that it will soon make its Los Angeles debut.

* * * *

John W. Boyle, A. S. C., has gone to New York City, where he is to photograph a First National feature, to be made under the production management of Ray Rockett.

* * * *

Philip H. Whitman, A. S. C., became a member of the proud fathers' class during the past month, when a son and heir came to join the Whitman family circle. Mother and son are reported as doing splendidly.

* * * *

Charles Van Enger, A. S. C., has returned to New York City for a brief stay for the purpose of photographing Colleen Moore in "Orchids and Ermine," a First National production. Van Enger finished the photography on "Men of Dawn," starring Milton Sills before he left for the metropolis. The A. S. C. member spent several months of the present year in New York photographing features for First National, to which organization he is under contract.

* * * *

Jean Trebaol, who was engaged in the camera rental business in Palms, was killed in a railroad accident last month at Glendale. Mrs. Jeanne Trebaol, the deceased's mother, will conduct the camera rentals as heretofore.

* * * *

Georges Benoit, A. S. C., is photographing Priscilla Dean in "Jewels of Desire," a Metropolitan production. Paul Powell is directing.

Amateur Cinematography

Standard *and* Sub-standard Film *for* Amateur

35 mm. Field Thrown Open *to* Amateurs *by* Practicing Simple Economies.

By H. Syril Dusenberg
(Chairman, Motion Picture Committee, California Camera Club.)

Short-ends *and* Discriminate Cutting *and* Developing Keep Down Cost.

The present widespread popularity of amateur cinematography is due, in a measure, to the introduction of the 16 mm. sub-standard film by the Eastman Kodak Company. The big drawback in past to the use of the 35 mm. standard film for non-professional use was its great cost. Few amateurs could afford to dabble in this branch of photography simply for their own amusement, when one finished print would cost from ten to twelve cents for every foot. With the advent of the 16 mm. sub-standard stock plus the reversal process of finishing the film, cinematography at once came into the range of the amateur's pocket book and at the present time is threatening to sweep the old-time "snap-shot" still photographer off his feet. The economies brought about by the use of this film are so well known that there is no need to go into the matter here. The question now arises, what economies can there be applied to standard film? Is it really so much more costly than the 16 mm. sub-standard cine film? Do you know that there are a number of economies applicable to 35 mm. film, which, if all are put into use, will bring down the operating expense of standard film so that the difference between it and the sub-standard film is almost negligible?

Freely Used

The professional cinematographer uses film freely. The actual cost of negative stock is one of the smallest items of the production expenses. Re-takes are frequent, perhaps far too frequent than they should be. The average amateur with his sub-standard film also shoots too much footage. He starts his camera too far ahead of his subject and runs it too long afterwards. With the more serious-minded amateur, however, the one who is using standard stock, all this is changed. Every foot means money out of his pocket and since the film is for his own personal use, there is little or no chance of his ever seeing the money back. Once in a great while, however, if he plays in luck, he may be able to sell a few feet to a news weekly. This, by the way, is a big point in favor of using standard stock. At all events, he plans his shots carefully so that he can take them on the minimum amount of film. He avoids re-takes altogether and makes every foot count. He studies his exposures carefully and knows his limitations of the stock he is using, as well as those of his camera. He so trains himself that if he were given a professional assignment, he would in all probability be able to cover it with a minimum of film, and at the same time, get all the interesting essentials of the scene in question. In other words, he holds down his expense by using less film per shot and by making every foot of film mean something. Therefore, let us put down in our book, economy number one, is to use the minimum amount of footage per scene. This will also reduce the amount of cutting necessary and is, therefore, really a double economy.

Short Ends

Next, by the use of short-ends, the cost of the film per foot can be reduced to an absolute minimum. Short-ends of negative stock are on the market at very low prices and should command the serious attention of the amateur. Nearly all of the larger film laboratories and some of the larger studios have shorts to dispose of in pieces from twenty-five feet to one hundred feet in length. These can be purchased very reasonably. It is ideal stock for amateur use. It is true that short-ends are not guaranteed. Often you will find a piece that has been carelessly handled and, as a result, a few frames are fogged on a hundred-foot piece. What does that matter? They can be cut out and hardly, if ever, missed. A little skillful editing will cover this defect. In proportion to the great saving in cost, the few bad spots that appear once in a while are of practically no importance. We may, therefore, put down as economy number two: use short ends.

Own Finishing

The serious amateur will further economize

(Continued on Page 15)

PROJECTION • *Conducted by* EARL J. DENISON

Teaching Projection *to* Theatre Managers

By John F. Barry
(Director, Publix Theatre Managers' School)

Theatre Manager Should Be Trained *to* Be Versed *in all* Phases *of* Film Projection.

Because the readers of this magazine are interested in the attitude of theatre managers towards projection, it was suggested that an article be prepared indicating why the importance of projection is emphasized during the training given at the Publix Theatre Managers' Training School and how that training equips the manager for the efficient supervision of projection.

Every detail of theatre operation is planned according to its influence in attracting patronage. It cannot be denied that the condition of projection in theatres today affects the sale of tickets.

There was a time when motion picture theatre audiences were not as critical of projection as they are today. Then it was possible to run films through the projector with little consideration of speed, the condition of the film, the condition of the screen and the final result. It seemed that as long as the picture reached the screen the audience was satisfied.

Condoned

Defects were endured patiently because the very novelty of the entertainment kept attention. Flickering, travel ghosts, unsteady picture, poor focus, careless framing and defective masking, were met patiently. They were accepted as inevitable. The slide which followed the break in the film "One Moment Please," was accepted without a murmur.

Audience Critical

Times have changed. Audiences are now critical and do notice the standard of projection, even if they cannot discuss the matter in technical terms. They may suffer in silence and not make their displeasure evident. But they do not return to the theatre if there is any alternative. Very often they make their displeasure very evident.

On Broadway

For instance, at a critical moment in the showing of a big photoplay to a Broadway audience this spring the film broke and a blank screen stared at the audience, dispelling the illusion and spoiling their pleasure. The audience was not silent. There were hisses and cat calls and angry comment, loud enough to convince anyone that resentment was deeply felt. It made very clear that audiences can no longer be imposed upon, and that projection is important. Further proof of this can be found by listening to the comment of motion picture fans in communities where competitive theatres are striving for patronage. One of the factors that determine preference for one theatre rather than another is projection.

Patrons will explain their attendance by some statement like:

"I prefer this theatre because the pictures are always clear and the picture does not seem distorted, no matter from what seat in the house it is viewed." The importance of good projection is evident at the box office.

Smaller Houses

Excellent projection is not something that is limited to the larger theatres. There are small theatres where efficient supervision of projection makes it practically perfect despite the absence of expensive equipment. There are large theatres in which the projection is shamefully defective, considering the equipment that is available.

The Illusion

Projection is important from the very nature of motion picture entertainment. If this entertainment is to give its full measure of satisfaction, the audience should feel that they are part of the story, living its action, fighting and loving and fearing and thrilling; and moving on and conquering with the characters of the action, just as though they were the characters themselves, or part of the action. In other words, they should never consciously realize that they are looking at a two dimensional surface, covered with light and shadows. Nor should they consciously realize that there is a projector above them throwing light that makes only shadows. In other words, they should lose themselves in the story and forget the medium, even forgetting that they are sitting in a theatre chair. They should be carried out of themselves and live through what can be called an illusion.

Thwarting Effect

Anything that prevents the motion picture

(Continued on Page 16)

Does justice to your skill

Only Eastman Panchromatic Negative does full justice to the cinematographer's skill.

For only this film combines Eastman photographic quality and complete color sensitiveness.

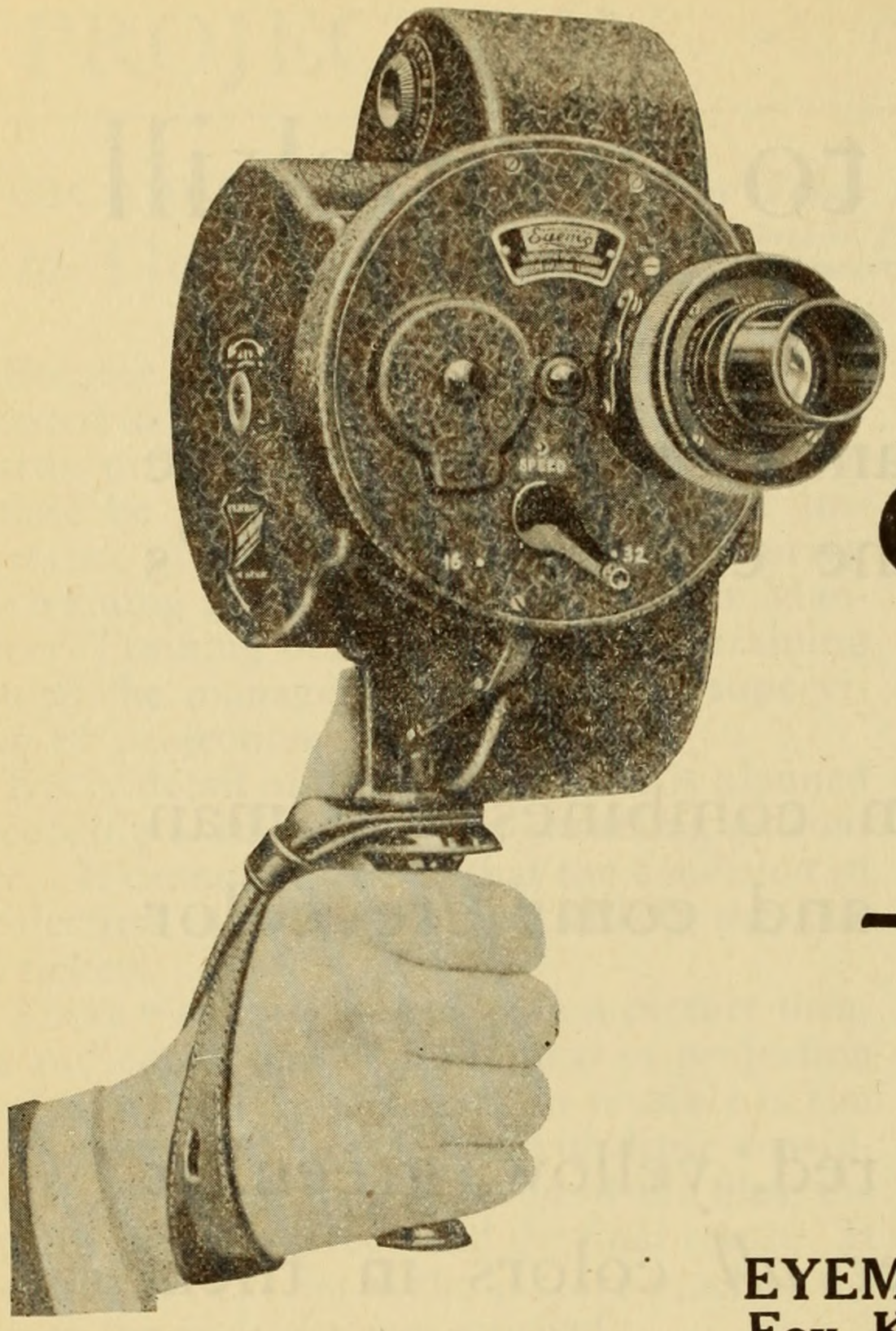
Sensitive to blue, red, yellow, green, it enables you to render *all* colors in their correct tone relationship in black and white.

Write for the booklet "Eastman Panchromatic Negative Film for Motion Pictures." Properties, uses, handling, development of the film are described.

Motion Picture Film Department

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



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MAKES MOVIES AS THE EYE SEES

Eyemo

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PROFESSIONAL CAMERA
FOR FIELD AND STUNT USE

—equipped with the new doublespeed feature • • • •

EYEMO is used by Pathe, International, Fox, Kinograms, Universal, and others to scoop the picture in NEWSREEL work

THE PIONEER

The Bell & Howell Company are pioneers in the motion picture industry, having by superior design and construction brought about the present standardization of producing equipment.

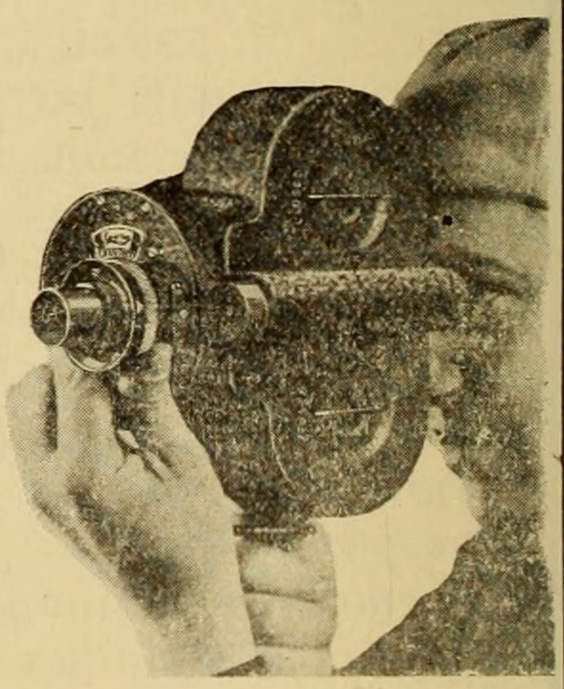
The illustration below shows one of the late model Bell & Howell professional studio cameras used almost exclusively by the foremost producers the world over. Eyemo standard portable camera is rapidly gaining the same reputation for superiority in its field.

It is also used for professional production purposes by Famous Players-Lasky, Universal, Warner Brothers, Metro-Goldwyn-Mayer, Charlie Chaplin, Christie and others.

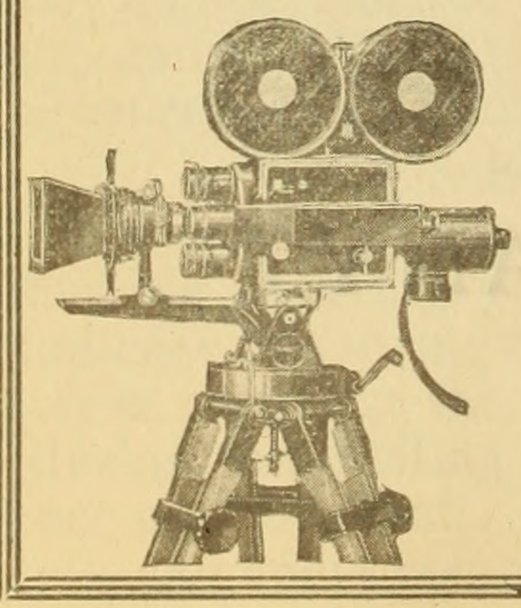
Eyemo has been used in every recent exploring expedition of importance.

Its most recent activity, "putting the neighborhood in movies," is coining money for local exhibitors.

The new double speed feature permits taking motion pictures at either normal speed (16 exp. per second) or *double speed* (32 per second). The speeds are shifted instantaneously, simply by moving a lever. This new double speed mechanism can be incorporated in any Eyemo now in use taking pictures at normal and half speeds.



This shows how easy Eyemo is to handle and operate. Simply sight through the spy-glass viewfinder and press the trigger. Eyemo uses standard film, 100-ft. daylight loading rolls or 120-ft. darkroom load. Full specifications given in literature the coupon will bring.



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Established 1907

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Please send me your special circulars describing the *Eyemo* Camera and its uses.

Name.....

Address.....

AMATEUR CINEMATOGRAPHY

(Continued from Page 11)

by doing his own finishing. If he will develop the film in short sections, he will find that it is really quite easy. Small racks holding 25 feet or even 5 feet of film are easily made, or can be purchased reasonably. Such racks or frames require a comparatively small amount of developing solution. Any standard reference book on the subject will give detailed instructions. By developing your own film in short lengths you have the added advantage of being able to give each scene the exact time of development that it requires. This will give you better results than sending your films to a professional laboratory, where they cannot afford to give your little order the individual treatment it needs. Therefore, economy number three is to develop your own negative.

Editing Negative

Once the negative is made and finished, it should be carefully edited before a positive print is made. Project the negative, if you wish, but you will find that after a little experience that this is hardly necessary. Don't be afraid to cut. Take your time and you will be amply repaid in the long run. Learn to make neat splices. Special care must be taken when making splices on the negative so that the frames are in absolute register. Splices must be neat and carefully made so that they will pass through the "printer" without any difficulty. Go over your film slowly and follow the movement carefully, then cut, CUT *Cut* and then cut some more! Remember that every foot of negative stock that you cut means a corresponding saving of positive stock. When you have reduced your negative down to its essential footage, then and only then, are you ready to make a print. It is recommended that a "step-printer" be used in place of a "continuous" printer, especially if your negative contains many splices. If you can not conveniently obtain or secure the use of a good printer, this portion of your work may be given to the finishing laboratory. However, there are many used printers on the market, discarded by professional laboratories as obsolete that are well suited for amateur use. Shop around a bit and you will doubtless be able to pick up a printer at a reasonable price that will answer your purpose. We may, therefore, note economy number four is to reduce the expense of positive stock by editing your negative carefully.

If these economies are put into use, the finished film as projected on the screen will be full of snap and action. All slow-moving surplus film will have been discarded. Members of the California Camera Club who have been practicing all of these economies and doing all of their own finishing with the equipment provided by the club, find that they can turn out standard film for very little more per screen minute of showing time than the average "press-the-button" amateur using a substandard outfit. In addition to this there is the added advantage of being able to file away the negative so that more prints can be made if the future should require it. Thanks to the energetic camera manufacturers, there are on the market today a number of inexpensive cameras using standard film and the writer earnestly recommends that they be given serious consideration before a new outfit is purchased.

Notes *of* Junior Cameramen's Club News *during* Past Month

Gregg Toland was the guest of honor at a dinner given by the Junior Cameramen's Club last month. Toland is an ex-president of the club and just returned after an extensive stay in New York City. While there he assisted Arthur Edeson, A. S. C., in the filming of two feature productions for First National.

* * * *

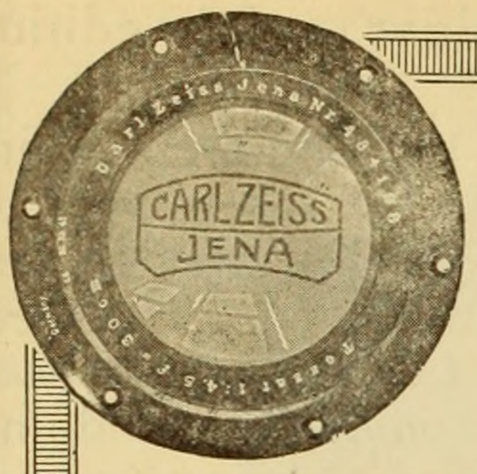
The Junior Cameramen's Club almost lost a member when the speedboat from which Eddie Cohen, second cameraman for First National, was photographing scenes, capsized off Laguna Beach. Fortunately for the club Eddie caught the keel of the overturned boat instead of the anchor.

* * * *

"Speed" Mitchell and Al Irving are both busy assisting on "Twinkletoes." The club hopes the director will quit working nights, so as to give Speed and Al a chance to attend club meetings.

* * * *

Ira Hoke is using John Boyle's Akeley—Bell & Howell combination camera on Colleen Moore's picture, "Twinkletoes." Jimmie Van Trees, A. S. C., is chief cinematographer. Ira and his Akeley camera are as busy as two bugs in a rug, and he has had to turn down several jobs.



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PROJECTION

(Continued from Page 12)

theatre patron from slipping right into the story and living through its action spoils entertainment. Any disturbance that happens to jolt the patron out of the story, spoils the illusion and brings the realization that all this is just a theatre chair, a screen and the action is just shadow movement—all this spoils entertainment. Defective projection can do all this.

OBSTACLES

There is a certain parity in the entertainment that is sought from reading a novel or watching a stage drama. In both cases entertainment is bad only when an illusion is created, only when the make believe of it all is forgotten. But the reader of a novel, bothered by poor printing, or by dirty glasses, or by noisy surroundings finds it impossible to slip into the action of the story and get satisfactory entertainment. The disturbances spoil the illusion. So, too, at the legitimate theatres, glaring lights, back stage noises, inarticulate enunciation of the cast and defective scenery all act as annoying influences and prevent entertainment from being satisfactory. These two comparisons make clearer just why it is that defective projection can spoil a patron's entertainment.

EFFICIENT MANAGER

At the Publix Theatre Managers' Training School, no attempt is made to train projectionists. The objective is to develop motion picture theatre managers. However, the efficient manager should be able to supervise every detail of operation. He cannot supervise effectively without an understanding of details. For instance, to supervise projection effectively, the more he knows about projection and the problems of the particular theatre and its equipment, the better. An expert like Mr. Earl Denison has stated that defective projection in many cases can be traced to the theatre manager. In such cases the theatre manager is either a blunderer who tries to interfere without knowing "what it is all about," or one with no knowledge of projection who permits the projectionist to go on without any supervision. This latter course may not lead to disastrous results, when the projectionist is thoroughly reliable and conscientious, but

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even then, it is not an ideal condition. The proper co-operation does not exist. Moreover, the excellent work of a very capable projectionist is not fully appreciated, because the manager has not the basis of knowledge to appraise it.

Same Language

The ideal condition exists when the theatre manager is familiar with projection problems and can talk the language of the projectionist, and the projectionist is thoroughly capable and conscientious and interested in the welfare of the theatre. When this condition exists the manager and the projectionist can intelligently discuss problems, each making suggestions and each confident in the practical, common sense of the other and in the other's interest in the general welfare of the theatre.

Allies

A capable, conscientious, sympathetic projectionist is the theatre manager's strong ally. So, to a manager with knowledge of projection plus tactful, common sense supervision is a projectionist's strong ally.

It is evident that the manager cannot know too much about projection and the handling of film. Consequently at the Publix Theatre Managers Training School the importance of projection is emphasized.

Subjects

During the course in projection, some of the subjects, in which practical training was given, are: Optics of Projection; Light Sources—Maintenance and Possible Economies of Each; Operation and Maintenance of the Various Projectors; Handling of Film; Co-operation with Exchanges; Maintenance of the Cine-Booth, Fire Hazards, etc.; Selection and Maintenance of Screens; Stereopticon Effects; The Cause and Remedy of Projection Defects such as Flicker, Travel Ghosts, Unsteady Picture, Breakage, Distortion, etc. The practical training includes inspection reports of projection at theatres of different sizes and types.

A noticeable improvement in projection is evident almost everywhere. Its importance is now realized as it should be. The theatre managers of the future can be relied upon to do their part in keeping this important detail of theatre operation up to the high standard that the public, the producer and distributor demand.

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Presentation Suffers *from* Bad Projection *for* "Ben Hur"

By H. Lyman Broening, A. S. C.

After many months of anxious waiting, "Ben Hur" finally made its appearance at the Biltmore Theatre. For weeks before its completion we all wondered where this spectacle would be booked. Grauman's Egyptian was the logical supposition, with the result that, after some differences, it found its way into the Biltmore, Los Angeles.

The Biltmore Theatre, while a very modern and attractive "playhouse," should remain just that, or make some effort at better picture presentation. Certainly a picture of the collosal magnitude of "Ben Hur" is worthy of far better treatment in bringing it before the audiences of the film capital. Disregarding all other shortcomings, the matter of projection has been horribly mis-carried and reminds one of the early days along Fourteenth Street in New York. The very idea of placing the projectors in the second balcony of a shallow theatre is unforgivable and its evils have long since been discussed.

In the instance of "Ben Hur" the characters have acquired an out-of-proportion and distorted effect, which is quite unfavorable, to say nothing of the beautiful and massive sets, also sadly on the bias. The elongated heads and necks of our screen favorites is indeed horrible to behold.

To the average patron or fan, this glaring defect may not be so obvious, due to the absorbing qualities of "Ben Hur" as a picture. Nevertheless, such methods in this day and age are all wrong and whoever is responsible for this condition of affairs should take observance of the presentations of D. W. Griffith or Lyman H. Howe. These gentlemen, from the very beginning, have taken cognizance of the importance of proper projection and placed their booths upon the main floor, disregarding the few chairs thus eliminated. Regularly constructed moving picture theatres have taken this into consideration and placed their machines accordingly.

Nothing injures a picture more than distorted angles of projection. When the aperture of one by three-quarters proportion becomes very nearly a square upon the screen, the result is quite obviously unsatisfactory, to say nothing of the optical difficulties involved in attempting to reach a correct focus. A part of

(Continued on Page 19)

the top or bottom is bound to be off focus, except on an exceedingly long throw, which the Biltmore does not have. At times the camera is necessarily placed at odd angles and distortion in the negative is unavoidable. This is made worse by projector distortion. The former can hardly be corrected, but the latter has no reason for being, except, for commercial gain (in the few seats thus saved), rank indifference, or ignorance.

San Antonio, Texas, Is Center *of* Cinematographic Activity

Quaint old San Antonio, Texas, is proving a mecca for members of American Society of Cinematographers.

Harry Perry, A. S. C., is in the Lone Star town as chief cinematographer on "Wings," Paramount's epic of the air. Associated with Perry, there are now in San Antonio on this production, Paul P. Perry, L. Guy Wilky, Faxon Dean and Frank Cotner, all A. S. C. members. They are the stars of a cinematographic staff to which has been entrusted the adventurous task of capturing the air exploits of the battle planes used in the film.

Alfred Gilks, A. S. C., has returned to Hollywood from a location trip of several weeks in the border city, where he was chief cinematographer on Paramount's "Rough Riders," directed by Victor Fleming.

In Service

To complete the equation, C. K. Phillips, well known to A. S. C. members, is now quartered at the flying station at Brooks Field, near San Antonio. Phillips, who served in the air force during the war, resigned last month as special representative on the *American Cinematographer*, when orders came from the War Department taking him back to the air service. He has already enjoyed the unique experience of having his friends among the A. S. C. members "shooting" in front of the barracks at which he is stationed. Having often stood behind cameras of members of the Society, Phillips now faces the possibility of appearing before the instruments, as, during the time he owned and flew planes in Southern California, he did special aviation work in different productions.

Cliff Schirpser has charge of all the film and loading of magazines at the Fox studios. In the future if any panchromatic film gets fogged at Fox's it's just too bad for Cliff.

Now!



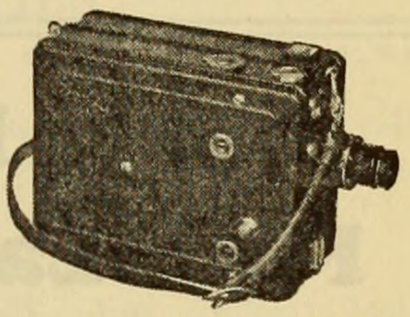
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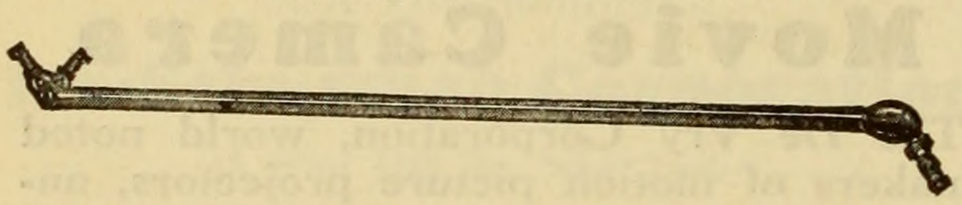
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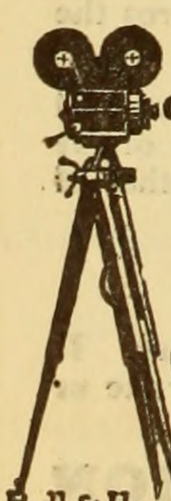
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(Continued from Page 9)

city room, three flights up, was six inches in water.

What Happened in Miami

Things started happening late Friday night and early Saturday morning and continued with no cessation for a long time to follow. In the garage where Earle was quartered, windows and doors started blowing in. Taking charge of the camp, Earle got busy trying to barricade the doors with automobiles and planks as though an invading army of humans rather than the elements were attempting to storm the refuge. His assistants were unworthy of the name for the most part. One stood helpless with a plank to be used for propping a door. He didn't know whether to lay it down or merely continue holding it until Earle profanely grabbed it and put it in place.

Protected for the moment, the news instinct became operative. Under bed cover he loaded his camera and waited. He did not have long to wait. First one section of the roof, then a second fell in. A few seconds later a door gave way and Earle and Jerry, one of the garage men, were swept out into the street. His description suggests Harry Langdon in the hurricane scenes in "Tramp, Tramp, Tramp," but this was not a comedy but dire reality. Jerry clung terror-stricken to Earle's legs. A stiff punch freed the operator temporarily. They worked their way back into the garage, and with the approaching dawn Earle made his first picture. This was through a crack in the door of the garage. The second was through a broken window, the jagged edges showing in the news-reel positive on the screen. The third exposure was in the kitchen back of the firehouse, through a torn-out screen. The wind was blowing so hard (only about one hundred and twenty miles an hour) that setting up the tripod was out of the question. Leaving the garage after the first two pictures, Earle's helper fell into a hole. And then came a stream of profanity, according to the operator himself, directed toward his luckless helper that would have been worthy of a cattleman or longshoreman. Incidentally, the advice mentioned above about the inability of theatre screens to publish, with any success, excuses for news-reels which were not being unreeled.

But He Got the Pictures

So great was the force of the wind that Earle would focus his camera as he felt it should be approximately with his back to the wind and then turn holding the instrument

and shoot into the face of the gale to get his desired pictures. Not a chance for the usual stability a tripod guarantees. Now venturing out into the open, everywhere the operator found wreckage, but people, mostly in bathing suits, trying to be cheerful. None of the important buildings, especially those of steel construction, were affected, but the wooden one-story buildings, booths, etc., were completely wrecked. Palm trees that have stood for generations were the great sufferers. The shipping of the port also suffered even more than the buildings on land. On the causeway were steamers and autos which were complete wrecks. There were at least fifty boats, oil burners and others, ranging from twenty to two hundred feet in length, which were blown from the bay two and three blocks from the water-front. At least one hundred motor house-boats were cast on land or completely wrecked. They were lined up around the band-stand, where Arthur Pryor's band held forth last year, as though in expectancy of a concert about to start to make them forget their battle with the elements.

Martial law having been declared, Earle saw one lone traffic policeman holding at bay on the causeway at least five hundred autoists anxious to cross to where their own property was located; not tramps, but the solid, conservative business men of Miami. And not a chance to defeat the efforts of that one representative of the law. All this time no gas, electricity, water or lights. Food of the canned variety, but that was all. Storekeepers generous in handing out food and not wishing to accept money for the same. Two nights of sleeping on floors, meals of near-beer, canned milk, some fruit and that was about all. And all the time whenever there was light, grinding, grinding, grinding with the moving picture camera for the rest of the world to see, and seeing, realize the extent of the catastrophe and then contribute to the cause of their fellow-beings in distress.

And always at his heels his faithful dog "Toots." Anxious, but unresponsive to caresses or occasional attentions during the storm and stress period, but once bound for the station seemingly with a realization that the first part of his master's work was completed, he jumped up with both forepaws to lick the face and hands of Earle as though in congratulation for "Well done, good and faithful servant."

Seemingly the worst part of the task was over. Forgotten were the boots and socks and

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clothes never removed during the two days and nights of the fatigue. But within fifty feet of the depot the second physical accident came. (The first had been from a missle projected by the wind, which had caught Earle on the temple in the garage, and, inflicting a deep gash, had knocked him out temporarily). This second disaster was a truck smashing against his hip as the operator stood on the running board of his requisitioned car. He couldn't escape. Credit Miami with damage to Earle's hip and to the photographer wound stripe number two.

A Mad Dash North

Miami was fast disappearing in the distance as the train sped toward Jacksonville. In the latter city at 6 a. m. Monday, the next problem was a plane to Atlanta. Three hundred and fifty dollars demanded, two hundred and fifty of this cash in hand, was the modest price asked by an altruistic sportsman named Price for the use of one of his planes. To him of no interest whatsoever that the rest of the United States should see these pictures, and their hearts and purses being touched would contribute assistance to his fellow Floridians. Business is business. Even when the money had with the greatest difficulty been raised by Earle, then the beggar went back on his agreement.

He preferred to fly to Miami anyway rather than carry him and his pictures to Atlanta. Thus eight precious hours lost (and only a newspaper man or news-reel manager or operator knows how precious they can be), and the regular air mail plane shoving off at 2:30 Monday afternoon on the Florida Airways line was the only alternative. From Atlanta, Doug Davis in a Baby Ruth machine took off with Earle, but had to come down at Greenville at five-thirty that afternoon on account of darkness. In the latter town the flying newscameraman just missed the train for Washington, D. C., on which a section had been reserved for him. Ultimately Washington anyway. Again a plane with the terminal at Jersey City between three and four o'clock Tuesday afternoon. To the Pathe laboratories there and copies of the news reel were soon on their way to every part of the United States and abroad by steamer and Earle's work was done.

As Pepys would have put it in his diary, "And then to bed in a hospital in New York" and the story was told as far as the cameraman is concerned. But not entirely.

The public will never know the rest. They will have seen the pictures on the screen and wonder mildly how they were gotten. But they will not know that the man who took them, forgetting everything else, hunger, cold, discomfort, physical pain, loss of sleep and all the incidental tragedies of working under such conditions, had just seen the loss of a year's work with a valuation of approximately thirty-thousand dollars worth of pictures. Gone never to be replaced and by the same hurricane that was to add to his stature and reputation as a daring operator. For almost one year Earle has been working in Miami on a series of pictures for the Chamber of Commerce of that city and for Pathe. Now he must start the work all over again. But in the hospital with the bulliest pluck in the world, he merely said: "Oh, well; it's all part of the game; it might be worse."

That's all. Part of the tradition of the craft and why they make good. The Japanese earthquake did the same thing to his work of a year in the land of the Mikado, destroying one of the finest laboratories the Far East has ever seen, only a few days after it had been completed. By now, Earle's philosophy is not a temporal thing; it is part of his make-up. "It might be worse," as a slogan, might fittingly be borrowed by some of the rest of us.

Robert Kurrle, A. S. C., is finishing the cinematography on the Fox production, "On the Wings of the Storm."

* * * *

Henry Sharp, A. S. C., is hard at work on the Metro-Goldwyn-Mayer production, "Mysterious Island."

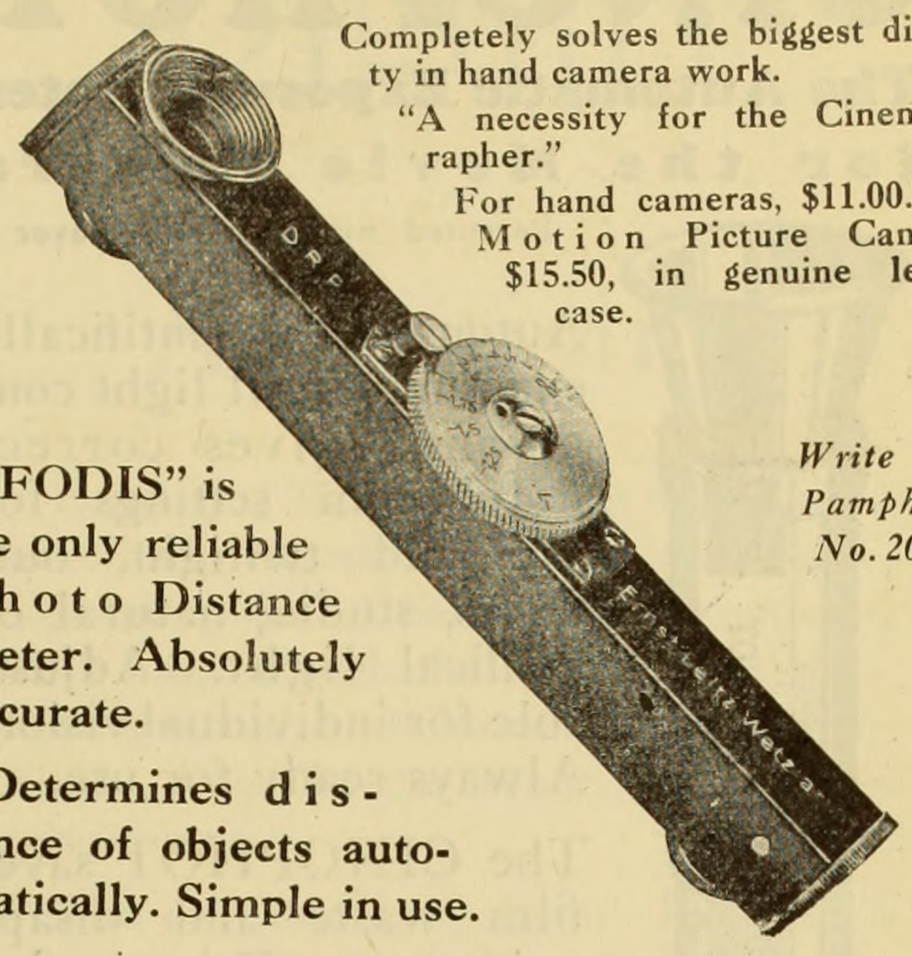
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George Schneiderman, A. S. C., has left for New York City, where he will photograph a Fox production, directed by Al Green, at the William Fox New York studios.

* * * *

Due to a typographical error, the name of the author of the story on amateur cinematography appearing on page eleven of this issue—H. Syril Dusenbery—is misspelled.

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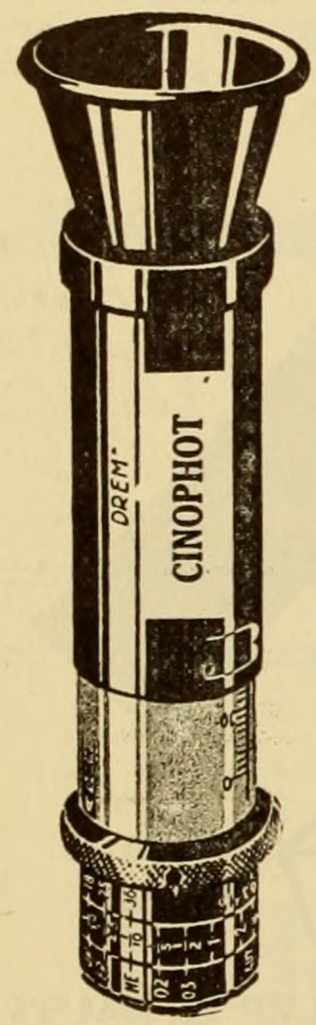
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(Note: Camera Craft or Photo-Era will be sent for a slight additional sum. Consult the clubbing offers.)

Bureau *of* Mines Assembles Films *on* Nation's Industries

The largest collection of educational motion picture films depicting the mining, treatment, distribution and utilization of the numerous essential minerals ever compiled is in the possession of the Bureau of Mines, Department of Commerce. At present, the bureau's motion picture library comprises more than fifty subjects visualizing the operations of the mineral and allied industries of the nation.

The more than 2,000,000 feet of motion picture film now possessed by the bureau represent an expenditure of almost $1,000,000. The entire expense of making the films has been borne by private industrial enterprises who have co-operated with the Bureau of Mines in this work.

Oil

A number of highly interesting films depicting the production, refining and distribution of petroleum have been made by the bureau. "The World Struggle for Oil," a seven-reel feature, visualizes the story of petroleum in all parts of the globe, from the earliest use of the material, as pitch, smeared on Noah's ark. The "Story of Petroleum," in four reels, begins with the location of a new well by the geologist, and carries the story to the distribution of gasoline by service stations. "Mexico and its Oil," "The Story of a Mexican Oil Gusher," and "Through Oil Lands of Europe and Africa," are other films depicting graphically the story of the development, by American capital and enterprise, of the oil fields of foreign lands.

A. S. C. Members Shoot Fleet Maneuvers *for* Lasky Studios

Maneuvers of the fleet between Los Angeles and San Diego were shot by a staff of cinematographers for Famous Players-Lasky for use in the Paramount production, "You're in the Navy Now," which features Wallace Beery and Raymond Hatton.

Among the A. S. C. members who photographed the action were Victor Milner, Joseph Brotherton and William Beckway.

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CARL ZEISS, F. 2.7, 50 mm. Dan Clark, care American Society of Cinematographers.

NEW 40 m.m. Goerz Hypar f. 3. 5. lens in Bell & Howell mount; price $50.00. Write Charles Clarke, 1222 Guaranty Building, Hollywood, California.

FOR RENT—CAMERAS

FOR RENT—Bell & Howell studio equipment complete. 170-Degree Shutter. Liberal commission to cameramen. Call Mr. Smith, Metropolitan 4686. Evenings call Main 0947. (Los Angeles.)

AKELEY and Bell & Howell cameras for rent. John Boyle, 1207 Milton Ave. Phone Granite 2213, Hollywood, California.

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E. BURTON STEENE, Bell & Howell, and Akeley. Complete Camera Equipment. Latest models. Address American Society of Cinematographers, Hollywood, California.

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Espousing the aesthetic as well as the practical progress of the art of cinematography, the American Cinematographer has, through the prestige of its advertisers and contributors, gained an enviable place in the realm of dignified advertising.

The psychology of dignity in compelling attention which directly breeds the confidence of the reader is evinced in the high grade 'copy' which is the consistent characteristic of the advertisers using the American Cinematographer in the field of cinematography.

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Members *of* A. S. C. *in* Great Demand *among* Film Producers

(The following story was written by the editor of this publication for the studio section of the EXHIBITORS' HERALD*)*

Recognition of the activities of the American Society of Cinematographers is indicated in the record demand for the services of A. S. C. members, according to Daniel B. Clark, president of the Society and chief cinematographer for Tom Mix.

"Because of the high standards which the A. S. C. has consistently maintained over a period of years," Clark states, "its members have always been sought for the outstanding cinematographic connections in the motion picture business. No man is ever admitted to membership in the American Society of Cinematographers unless his work proves that he is an unfailing artist of the highest calibre, with the added faculty of being practical commercially to the extent that it is a part of his qualifications to save his producer production cost wherever possible. Therefore, membership in the A. S. C. has not only stood as a badge of honor on the cinematographer on which it is bestowed, but, to the producer, it means dependability and superiority in the cinematographic calling.

GREAT RESULTS

"The program instituted by the A. S. C. officers at the beginning of the current fiscal year," Clark continued, "was one of the most ambitious ever undertaken by this Society. It entailed widening the scope of the A. S. C., and working closer in co-operation with producers. That this program has borne results and has achieved widespread recognition where the motion pictures of the world are produced is shown in the following significant fact:

"At the present time, not a single member of the American Society of Cinematographers is available!"

"Considering the fact that a considerable percentage of the membership comprises free-lance cinematographers, this record is indeed remarkable. And the officers of the American Society of Cinematographers feel that there is no better occasion than this to renew their pledge that their ranks will always be filled with men who are leaders in their profession, for it is only by adhering to such a policy that the enviable prestige of the A. S. C. may be continued to be maintained."

How to Locate Members of the

American Society *of* Cinematographers

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Fried, Abe—with Fox Studios.

Gaudio, Gaetano—with Svend Gade, First National.
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Heimerl, Alois G.—

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Jackman, Fred W.—directing Fred W. Jackman Productions.
Jennings, J. D.—with Buster Keaton.

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Kull, Edward—with Universal.

Kurrle, Robert—with Fox Studios.

Landers, Sam—
Lockwood, J. R.—
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Lyons, Reginald—with Fox Studios.

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Perry, Paul P.—with Famous Players-Lasky, San Antonio.
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Seitz, John F.—
Sharp, Henry—with Metro-Goldwyn-Mayer Studios.
Smith, Steve, Jr.—
Steene, E. Burton—with Famous Players-Lasky.
Stumar, Charles—with Universal.
Stumar, John—with Universal.

Tolhurst, Louis H.—producing microscopic pictures, for Pathe.
Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studios.
Turner, J. Robert—with Fox Studios.

Van Buren, Ned—
Van Enger, Charles—with First National Productions, New York City.
Van Trees, James C.—with First National Productions, Burbank.

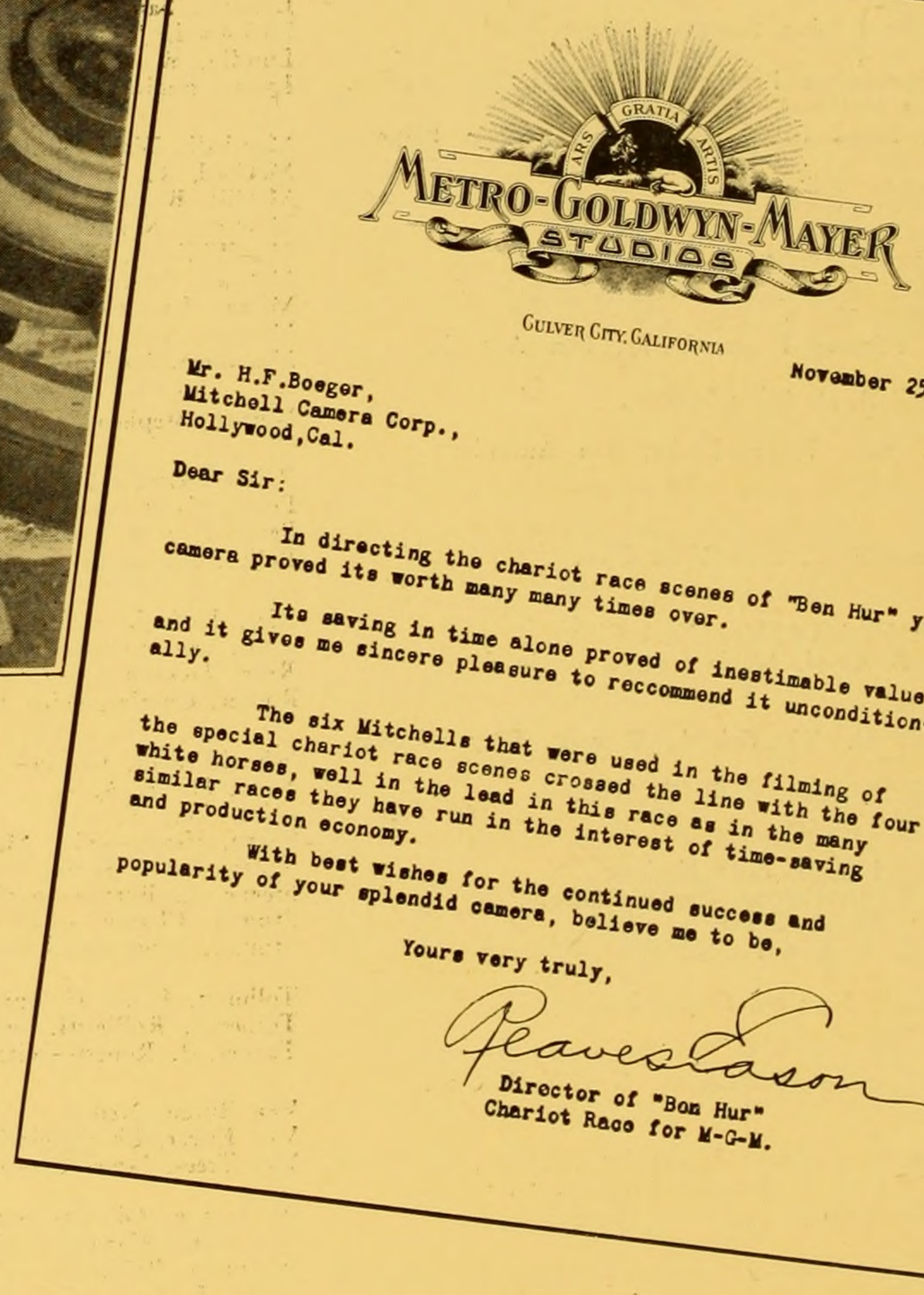
Warrenton, Gilbert—with Universal.
Wenstrom, Harold—with Corinne Griffith Productions.
Whitman, Philip H.—with Mack Sennett Studios, Scenario Department.
Wilky, L. Guy—with Famous Players-Lasky, San Antonio.

Edison, Thomas A.—Honorary Member.
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Meetings of the American Society of Cinematographers are held as called on Monday evenings in the A. S. C. assembly rooms—
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Director of "Ben Hur"
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